

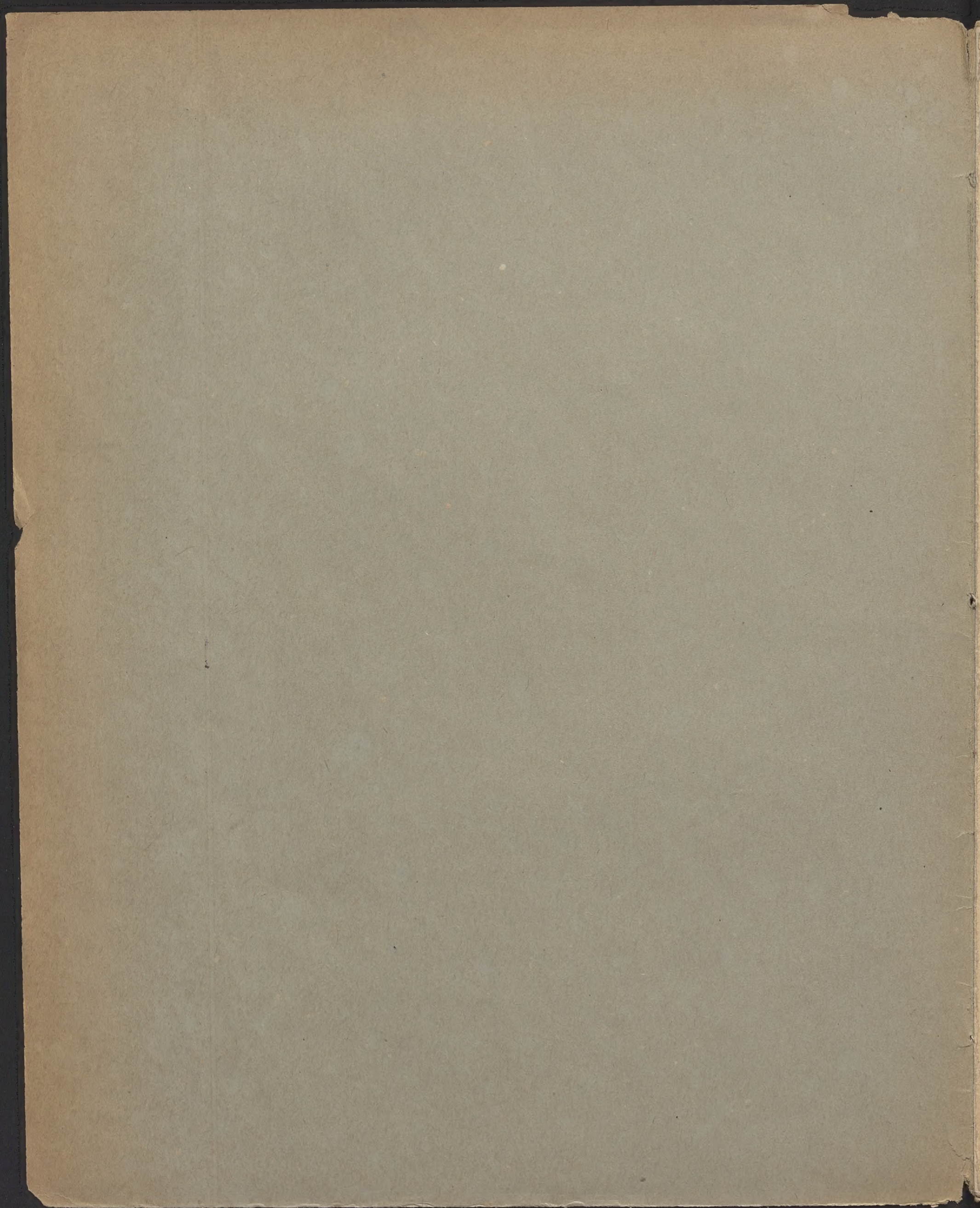


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MUSICALIA







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EMILE MŁYNNARSKI

Mazur



pour
VIOLON
avec Piano

Transcrit pour
Violoncelle avec Piano
par DAVID POPPER

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3884

III. Mus.

E. Młynarski.

Tempo di Mazur.

VIOLON.

Tempo di Mazur.

PIANO.

cresc.

energico

poco rit.

a tempo

f
a tempo

R. 4773 E.

Akc. Nr. 5823/
B. 48



*Ped. * Ped. * Ped. **

arco
p con grazia

rit. - - - p
a tempo

molto dim. e rit. - - - pp

Bibl. Jag.

a tempo

ff *tr*

a tempo

f *cresc.* *ff*

f *mf*

*Red. * Red. * Red. **

mf *p* *poco rit.* *a tempo* *f*

p *poco rit.* *mf*

*Red. **

f *pizz.*

*Red. * Red. **

energico
ff
arco
ff
p
ff
p
poco rit.
poco rit.

a tempo
mf poco marcato

a tempo
espres.

cresc.

mf *cresc.*

f *accelerando*

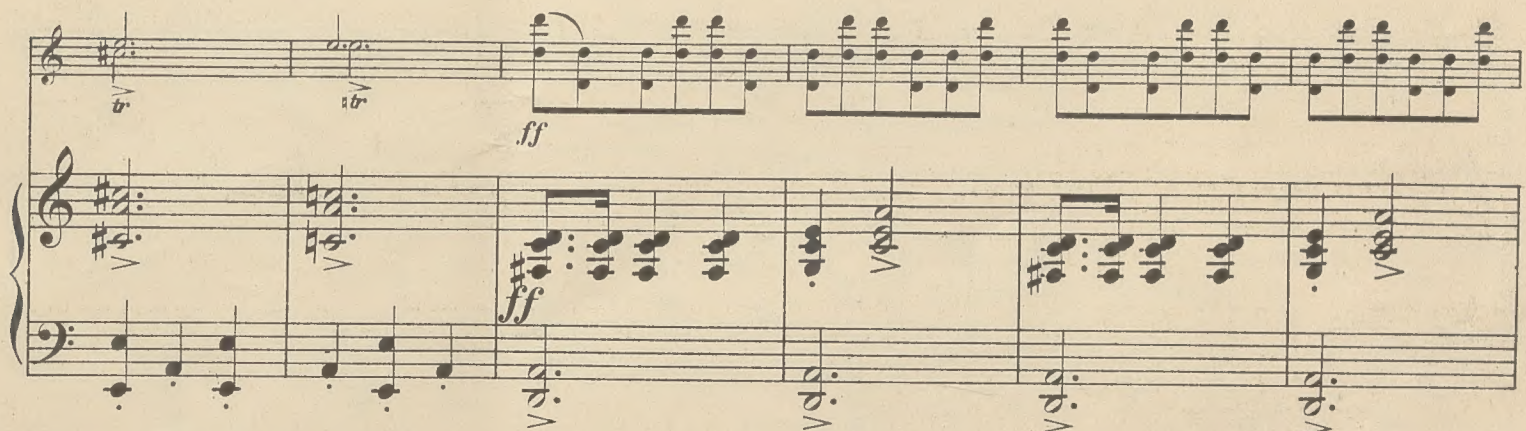
Red.

accelerando *e* *cresc.*

sf



First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic and contains several measures of eighth and sixteenth notes, some with accents. The lower staff is in bass clef, also with a key signature of one sharp, and contains chords and single notes. The word *animato* is written above the first measure of the lower staff. The system concludes with a *cresc.* marking and a trill (*tr*) in the upper staff.



Second system of musical notation. The upper staff continues with eighth and sixteenth notes, marked with a fortissimo (*ff*) dynamic. The lower staff features chords and single notes, also marked with *ff*. The system ends with a *cresc.* marking.



Third system of musical notation. The upper staff is marked *brillante* and contains a long, flowing melodic line with many sixteenth notes. The lower staff is mostly empty, with only a few notes at the beginning. The system concludes with a *sempre ff* marking.



Fourth system of musical notation. The upper staff is marked *molto rit.* and contains a melodic line with some trills (*tr*). The lower staff is marked *molto rit.* and contains chords and single notes. The system concludes with a *molto rit.* marking and a trill (*tr*) in the upper staff.

Tempo I.

Tempo I.

f *p*

Ad. * *Ad.* * *Ad.* *

poco rit. - *a tempo*

f *a tempo*

poco rit. *mf*

Ad. * *Ad.* * *Ad.* *

pizz. *arco*

p con grazia

p

First system of musical notation. The upper staff is a single melodic line with various ornaments and a *rit.* marking. The lower staff is a piano accompaniment with chords and a *rit.* marking.

Second system of musical notation. The upper staff begins with *a tempo* and *p*. The lower staff begins with *a tempo*. Both staves contain melodic and harmonic material.

Third system of musical notation. The upper staff includes markings *molto dim. e rit.*, *pp*, *ff*, and *a tempo*. The lower staff includes *molto dim. e rit.*, *pp*, and *f*. The system concludes with a *f* dynamic and a *a tempo* marking.

Fourth system of musical notation. The upper staff features trills and a *f* dynamic. The lower staff includes a *cresc.* marking, a *ff* dynamic, and a *f* dynamic. The system ends with a *f* dynamic.

Musical score for piano and voice, page 10. The score consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The score includes various dynamics (*mf*, *p*, *f*, *ff*, *p*, *mf*, *f*), tempo markings (*a tempo*, *poco rit.*), and performance instructions (*brillante*, *pesante*, *colla parte*). There are also repeat signs and first/second endings marked "1ed." and "2ed.".



MAZUR.

Violon.

E. Młynarski.

Tempo di Mazur.

energico

f *sf* *mf* *p* *poco rit.* *a tempo* *pizz.* *sf*

arco *p con grazia*

a tempo *p* *Tempo I.* *dim. e ritard. - pp - - - ff* *tr* *molto* *f* *sf* *mf* *p* *poco rit.* *a tempo* *pizz.* *sf*

Violon.

arco
ff
p
ff
poco rit.
a tempo
poco
mf
marcato
poco
a
poco accel.
e cresc.
4
animato
f
cresc. 0
0
0
0
brillante
sempre. ff
molto rit.
Tempo I.
sf
sf
sf

The musical score is written for Violon. and consists of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and dynamics changes. The first section is marked 'arco' and 'ff'. The second section is marked 'p'. The third section is marked 'ff'. The fourth section is marked 'poco rit.' and 'a tempo'. The fifth section is marked 'poco' and 'a'. The sixth section is marked 'poco accel.' and 'e cresc.'. The seventh section is marked '4'. The eighth section is marked 'animato' and 'f'. The ninth section is marked 'cresc. 0'. The tenth section is marked '0'. The eleventh section is marked 'brillante'. The twelfth section is marked 'sempre. ff'. The thirteenth section is marked 'molto rit.'. The fourteenth section is marked 'Tempo I.'. The fifteenth section is marked 'sf'. The sixteenth section is marked 'sf'. The seventeenth section is marked 'sf'.

Violon.

3

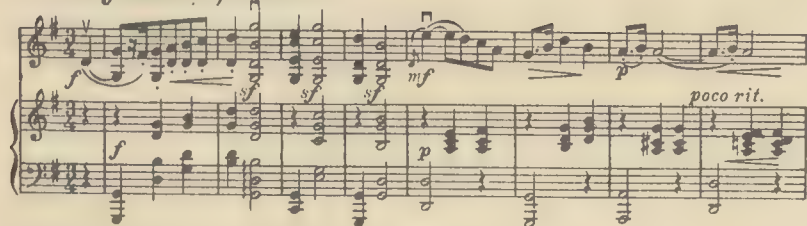
Violon. musical score page 3. The score is written for a violin in G major (one sharp). It consists of 12 staves of music. The tempo markings are *poco rit.*, *a tempo*, *poco rit.*, *a tempo*, *Tempo I.*, *poco rit.*, *a tempo*, *poco rit.*, *a tempo*, *brillante*, and *pesante*. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, trills, and fingerings. The piece concludes with a final cadence on the 12th staff.

Beliebte Violinkompositionen

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E. Mlynarski, Mazur.



E. Mlynarski, Op. 4 N° 2. Berceuse.



J. Hubay, Op. 44 N° 3. Les fileuses.



Paul Miche, Op. 7 N° 1. Valse-Bluette.



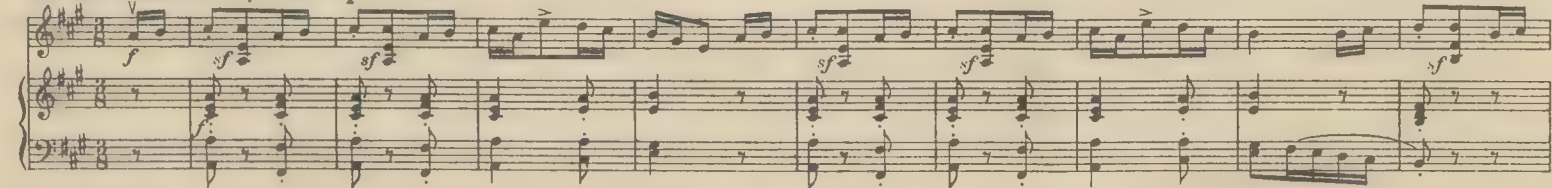
F. Ries, Op. 38 N° 4. Capriccio..



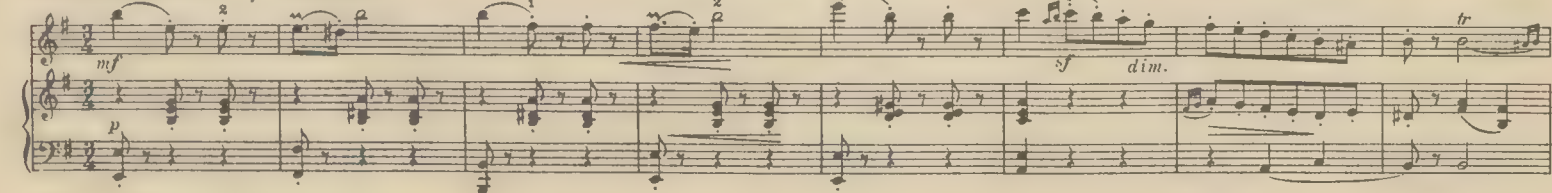
F. Ries, Op. 38 N° 6. Gavotte.



M. Moszkowski, Passepied.



R. Leoncavallo, Menuett.



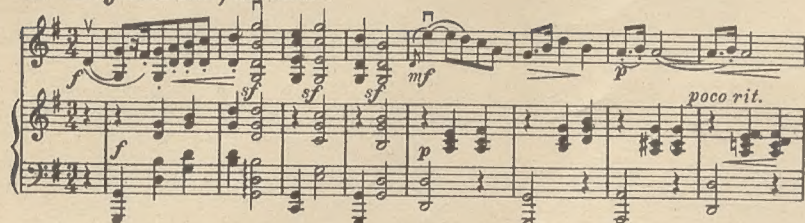
Giov. Orlando, Santa Notte.



Beliebte Violinkompositionen

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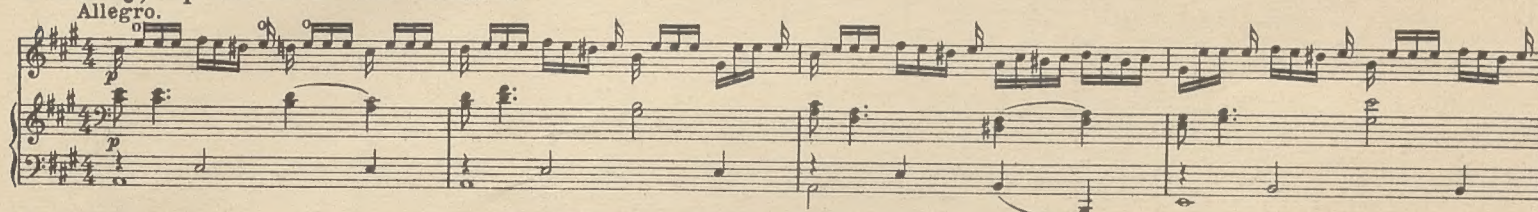
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E. Mlynarski, Op. 4 N° 2. Berceuse.



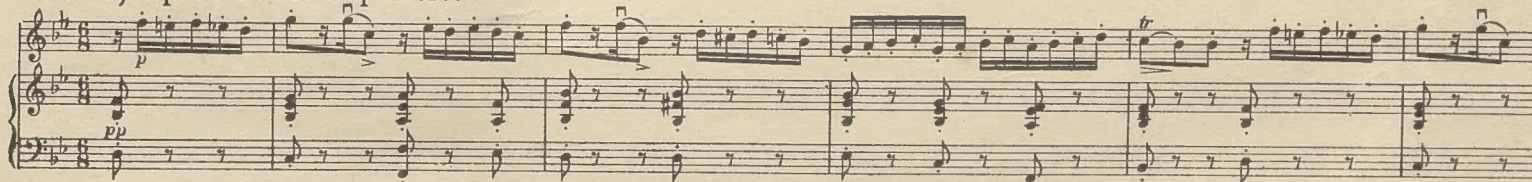
J. Hubay, Op. 44 N° 3. Les fileuses.



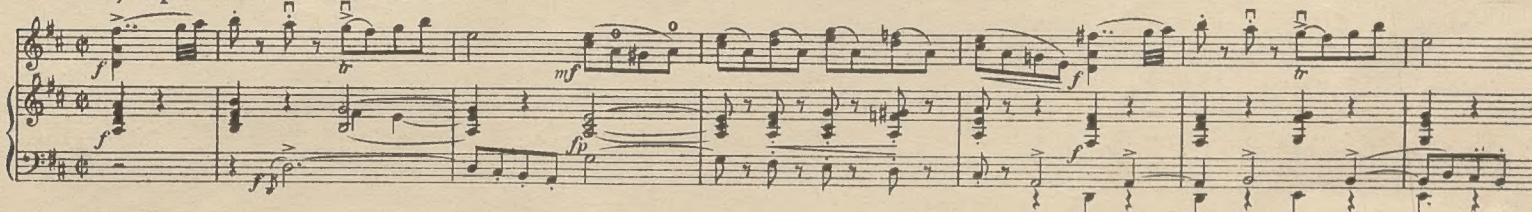
Paul Miche, Op. 7 N° 1. Valse-Bluette.



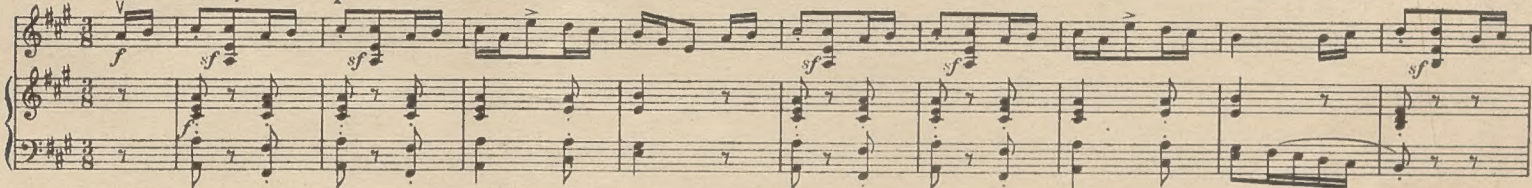
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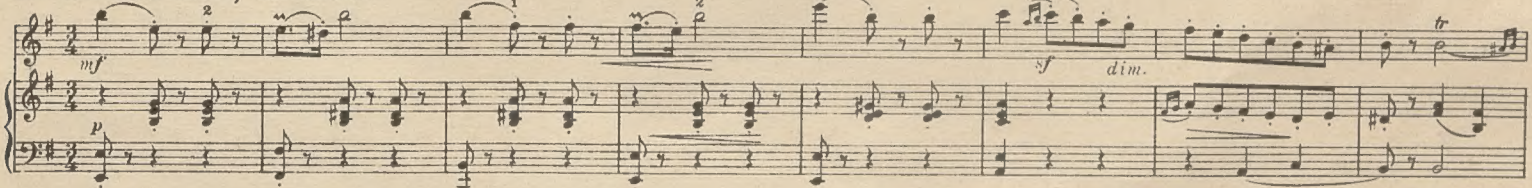
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